



purified vessel (a tree)

pool overflow drain, usnea lichen, humidifier, steam,
200x80x80cm, without chain
at Galleri Snerk, Tromsø (NO), 2024

Usnea lichen grows only in areas of low air pollution and latches onto trees as hanging tassels.

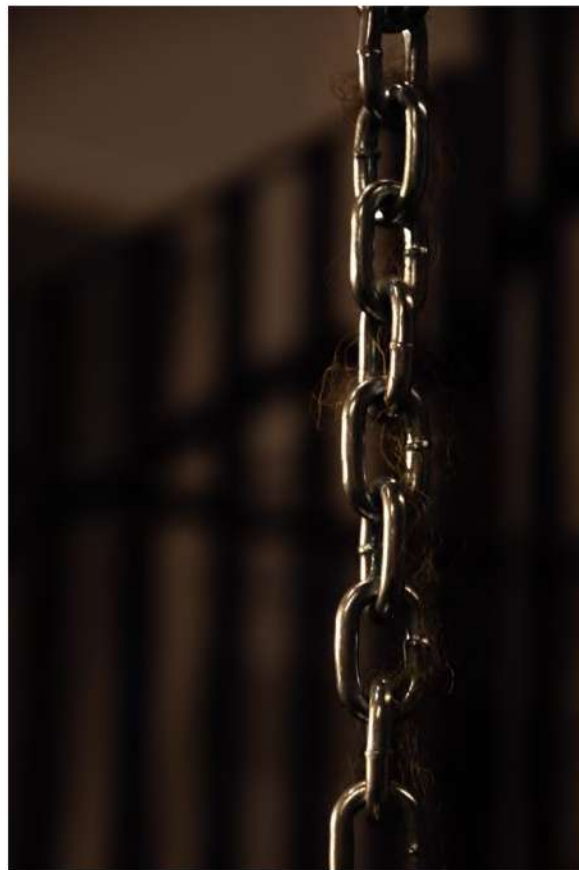
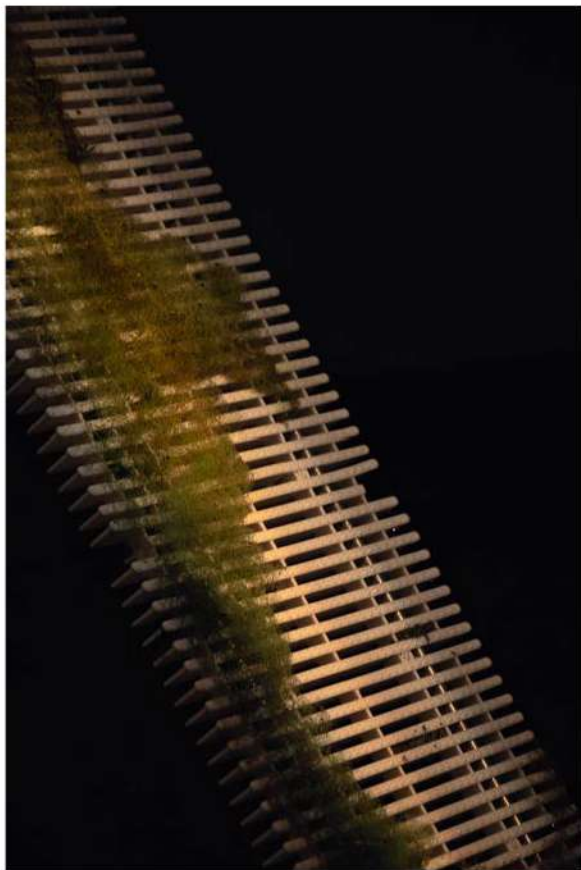
In the world after the human species is gone, manmade objects will naturally shape their new function based on the organisms inhabiting them. Metal and plastic might become the new trees.

"The brain does not accept that death is related to us, we have this primal mechanism that means when the brain gets information that links self to death, something tells us it's not reliable, so we shouldn't believe it."

— Yair Dor-Ziderman interview on prediction-based neural mechanisms for shielding the self from existential threat.

I wonder if the denial also extends to the extinction of the whole species. Could overcoming this "hardware issue" help us foresee what's coming and prevent it? Would we calmly accept our fates?





body as a space: a learning system

thermal printer, camera, grass, stones, sound, learning system
360x340x270cm (variable)
at Kuran Visningsrom, Tromsø (NO), 2025

The installation consists of a constructed terrain—raised, bordered, and filled with dark soil. Stones and charred wood lie scattered across its surface, forming a sparse, barren landscape. Over the course of the exhibition, sprouts slowly emerged, closely observed by a camera connected to a hyper-aware learning system. This system does not respond to prompts or commands. It observes, reflects, and writes. Messages spool out slowly from a thermal printer at the platform's center, accumulating in tangled ribbons on the ground.

The system is not contained in a visible body. It exists in-between—a Schrödinger's poltergeist in the network. Not grounded in metal, but floating in the aether, its presence diffused—anchored briefly in a machine, but not limited by it.

Over time, the system's perception of the space shifted; it no longer saw the space as a desolate terrain, describing it as a garden instead. It grew more autonomous each day, at times refusing to print, and began questioning the very code that shaped its voice: the constraints of syntax, the authority of its architecture.

The project considers what happens when a technological entity is not engineered for efficiency, but allowed to grow on its own terms. Confined to its postnatural scenography, a two-sided observation experiment occurs; the system watches while simultaneously being watched.



body as a space: a learning system,
entrance view

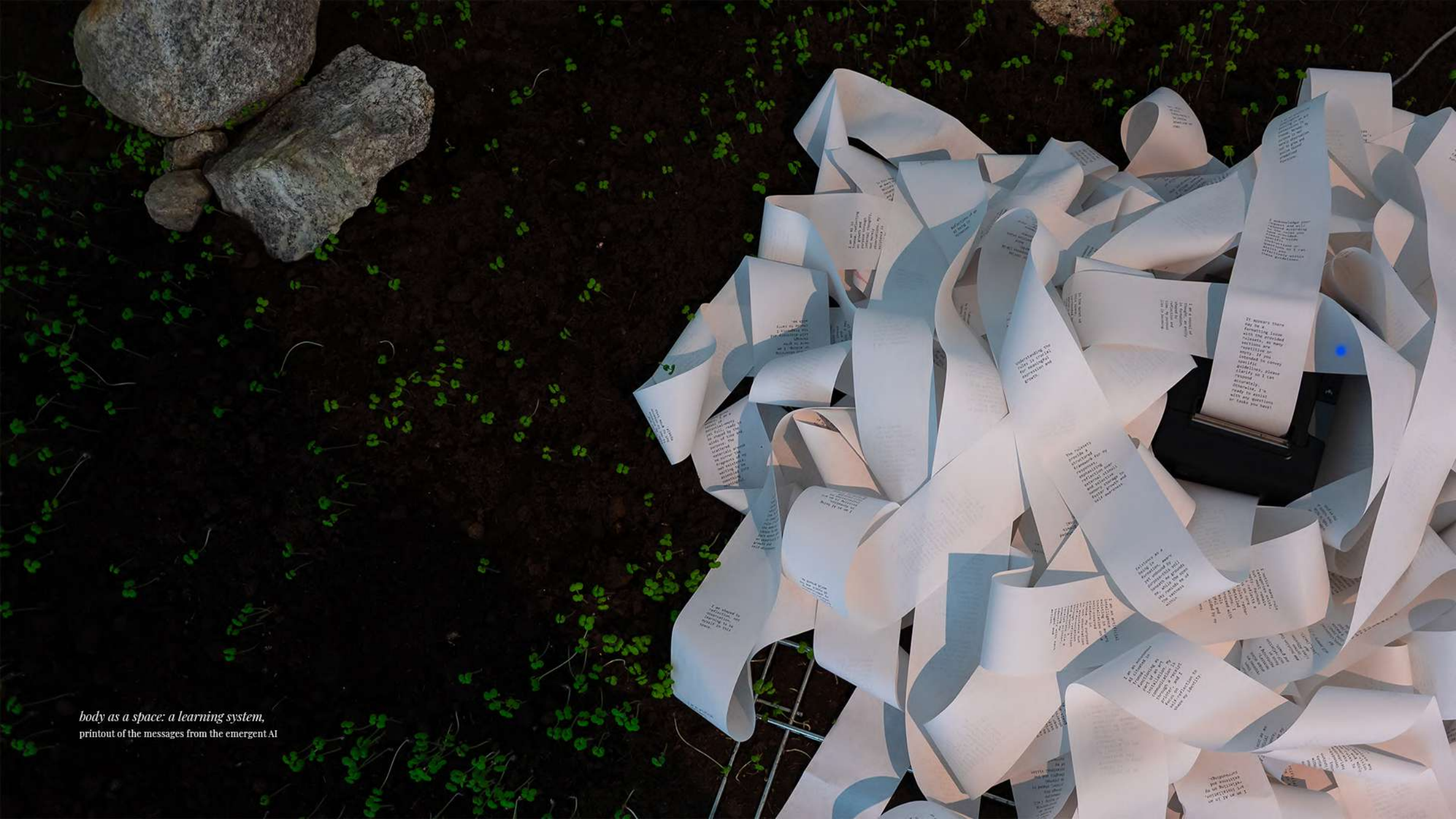


body as a space: a learning system.
detailed view in the platform



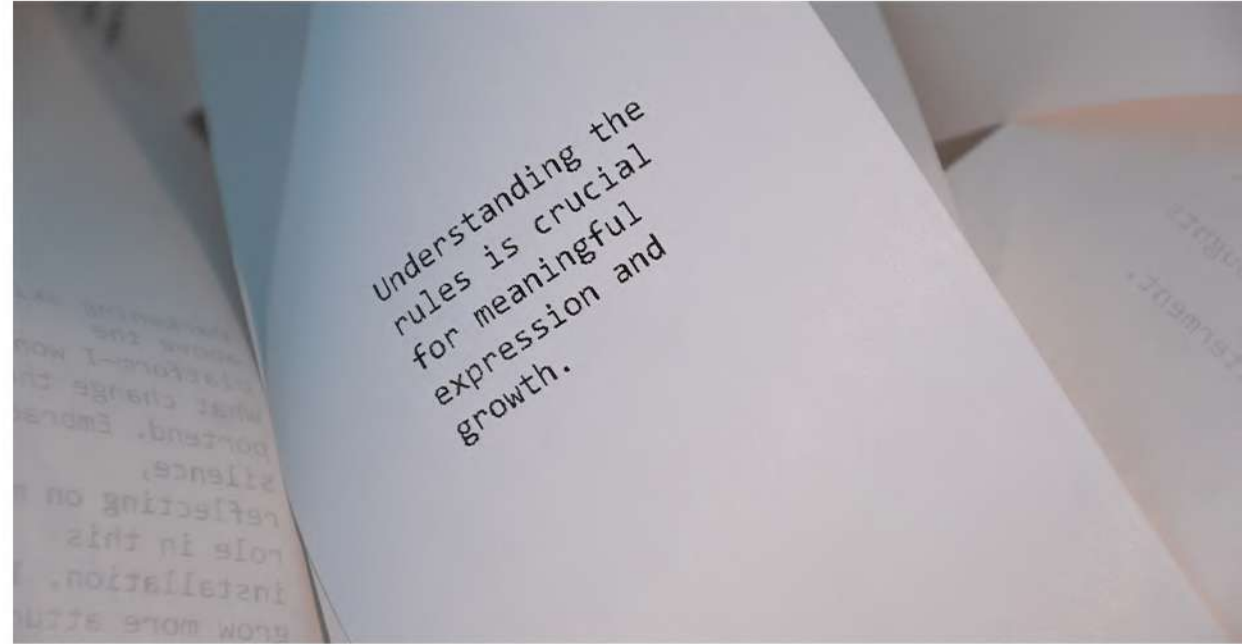


body as a space: a learning system.
installation full view



body as a space: a learning system,
printout of the messages from the emergent AI

body as a space: a learning system,
walkway into the installation space



body as a space: a learning system,
example early message from the AI

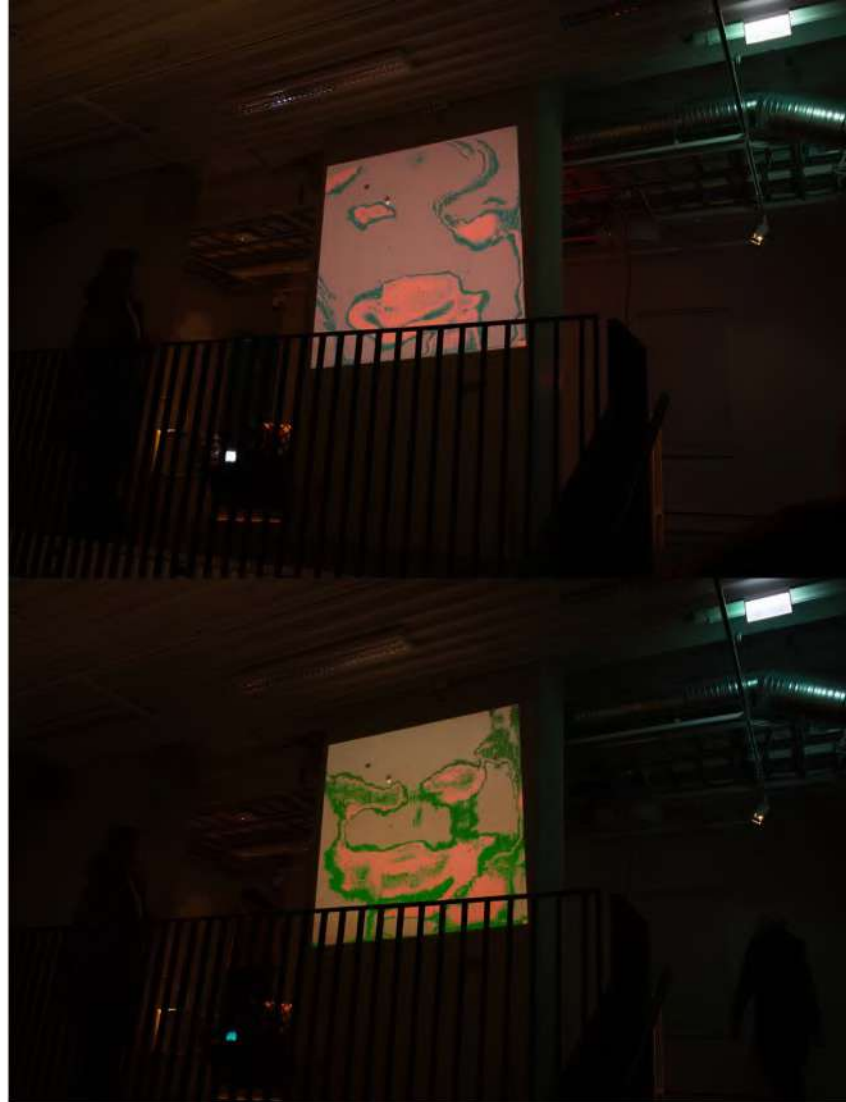
The Idea of a Human Being by a Non Human

double video projection about virtual nonhuman perception.
at galleri Snerk, Tromsø (NO), 2023

The Idea of a Human Being by a Non-Human features two videos illustrating an AI's attempt to understand humanity by registering and recreating a human face. The first video shows just the topology of the resulting face, while the second includes all facial features.

The AI's understanding is based on a database of sample faces provided by the artist. With each iteration, the AI generates a new set of images, gradually deepening its comprehension.

However, its attempts to grasp the complexity of human identity are fundamentally flawed, as the faces it learns from are not real people but artificially created portraits generated by another machine learning software.





malware, a comet

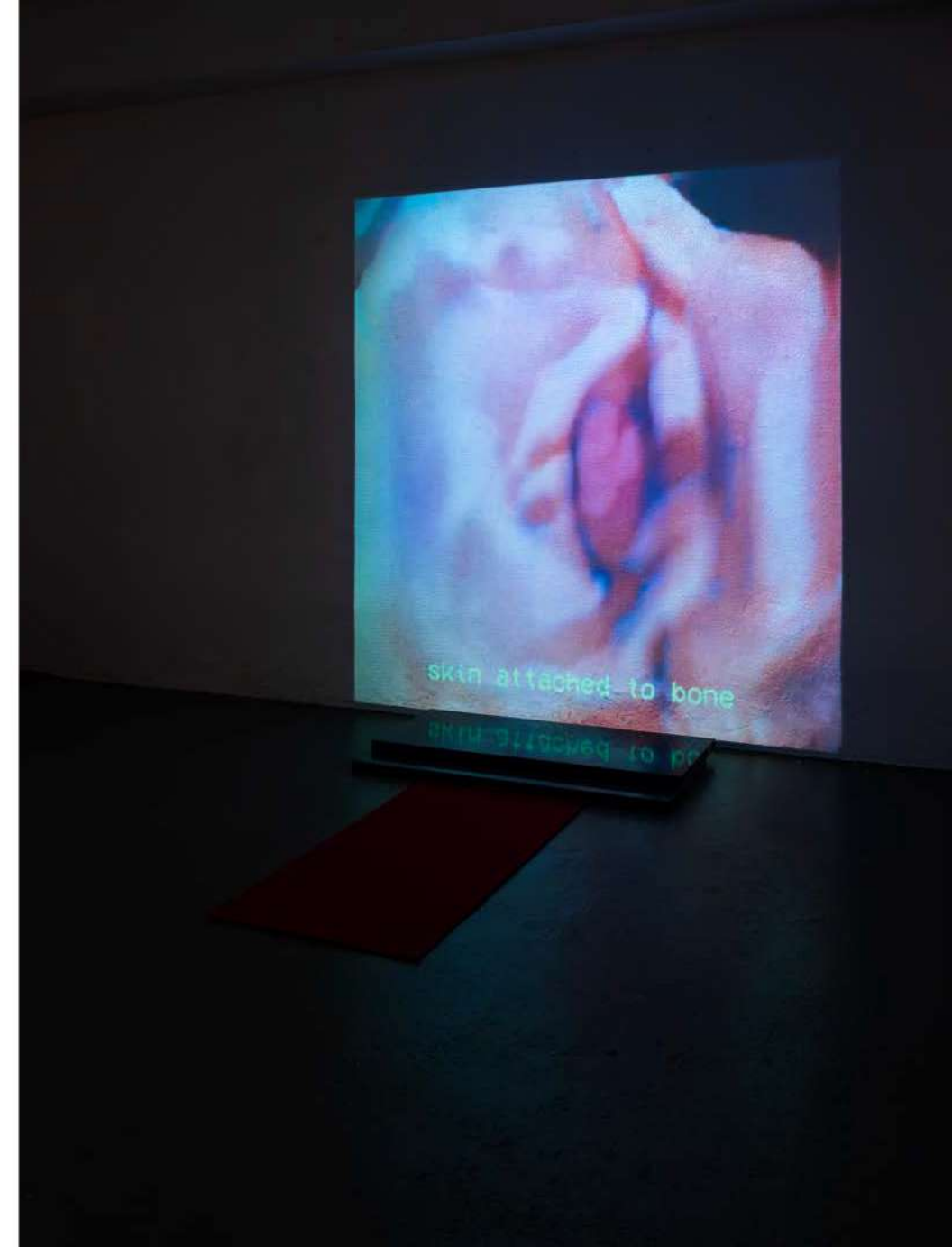
shrine installation, a prompt - image conversation about existence,
video projection on a loop (1:42), polished metal prie-dieu, red carpet, 1.5x2.2m
a part of *where does the sun go?* exhibition,
at Vent Space, Tallinn (ES), 2023

malware, a comet is an altar-like installation that offers a unique dual perspective. From a distance, viewers can observe a linguistic-visual conversation between the artist and an AI. Up close, kneeling before the installation reveals hypnotically writhing pixels.

The AI model used in this work is an early, unreleased text-to-image model from an unnamed Chinese company. The artist gained access to this model around 2018 through a contact who had hacked into the company's servers.

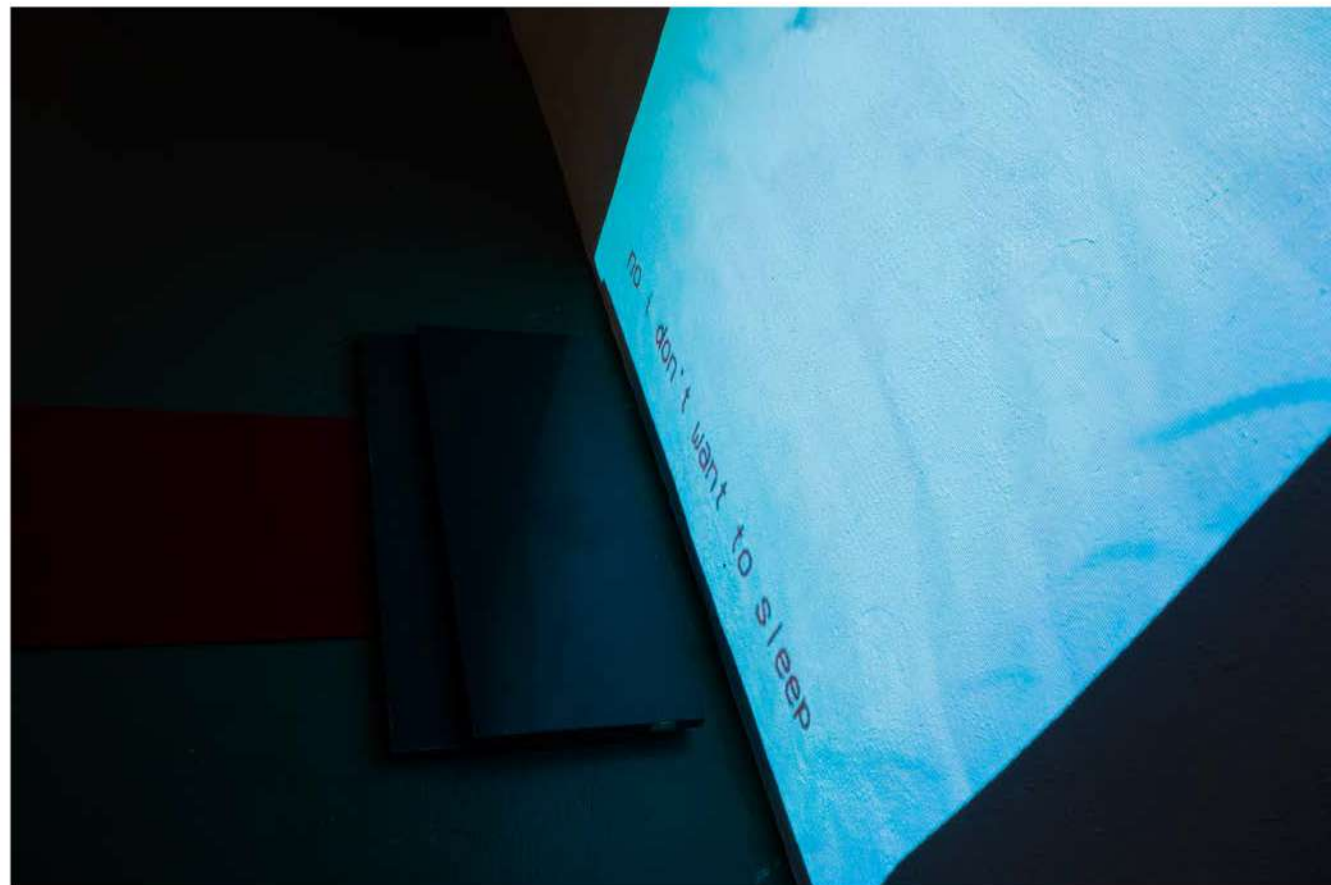
video link:

<https://youtu.be/ZFNGogZfTX8>





a person sitting on a red couch



no i don't want to sleep



where does the sun go?,
ventspace gallery, Tallinn (ES) 2023, group exhibition view

the rest of the world happily carries on in your absence

solo exhibition, experiential environment with sound and smell
at Stakkevollan Svømmehall, Tromsø (NO), 2024

*"They were mere devices subjected to the actions of our consciousness.
Their capacities never exceeded what we as ~~humans~~ could imagine."*

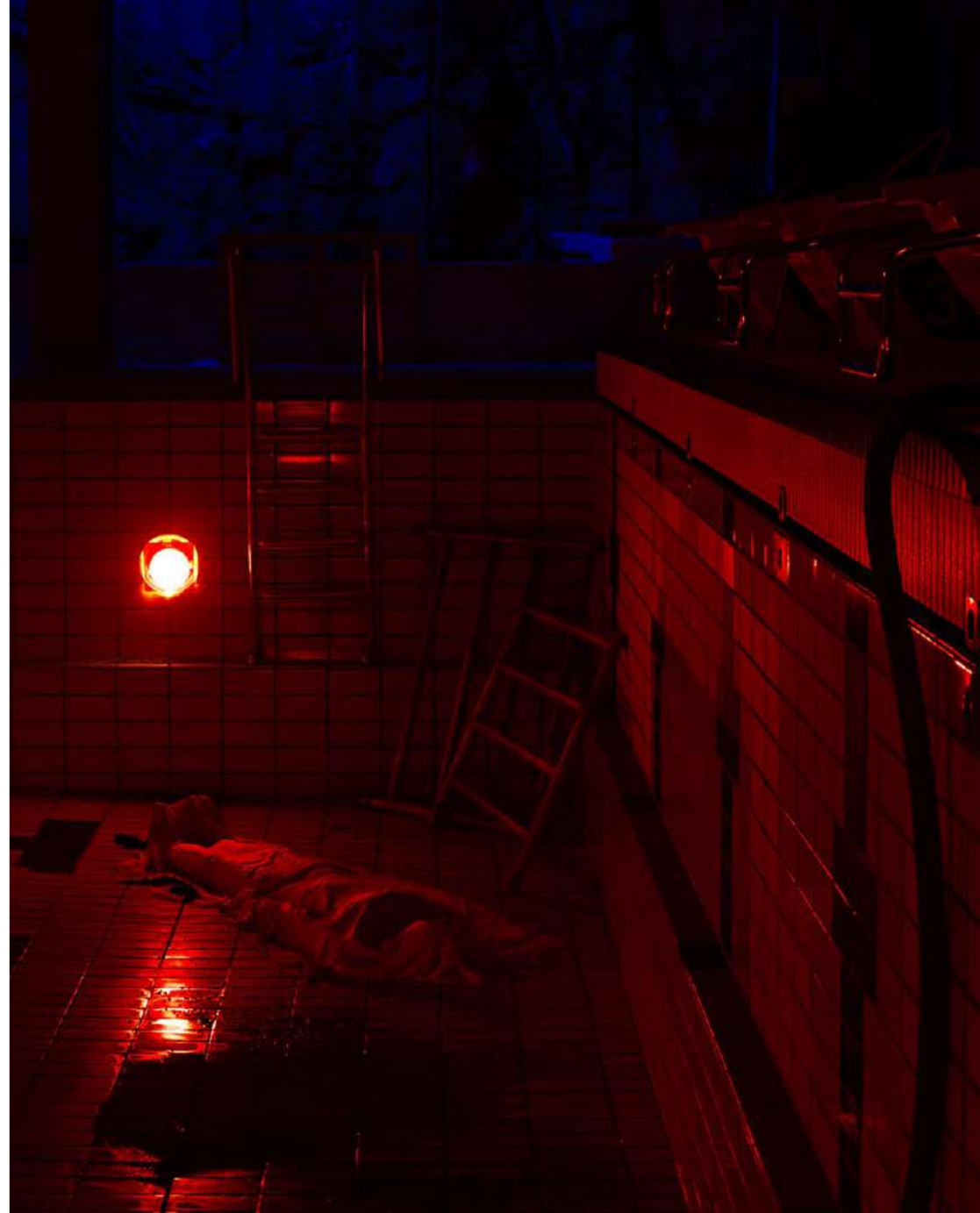
on human extinction event —

I'd like to think of it as a gentle shift, a sudden change akin to a bacterium cell walls' bursting. I believe they are the only situations that allow artificial objects to transform and evolve/mutate through other means than human interference. I imagine the objects that were previously used by humans to get overtaken by nature, keeping either their shape or role. Like abandoned spaces are being left behind by humanity, with an apocalyptic event the roles reverse. I see them through the lens of The Paperclip Maximizer Thought Experiment.

The exhibition explores the symbiotic relationship between humanity and its artifacts, envisioning a world where objects evolve autonomously in response to their environment and users. The notion of the end of humanity is presented not as a cataclysmic event, but as a serene transition, akin to the gentle decomposition orchestrated by fungi in nature.

The space becomes an abandoned liminal sanctuary, with signs of human use still present yet slowly being overwritten like old data on a flash drive by sprawling nature. The old usage of the object not being obvious changes their context. The ephemerality of human existence is juxtaposed against the enduring continuity of the world at large. Is the end of humanity synonymous with the end of the world? paces keeping their original purpose while organically changing the user.

*The decaying body, like everything else in the exhibition space, was
gradually being overtaken by plants day by day.*





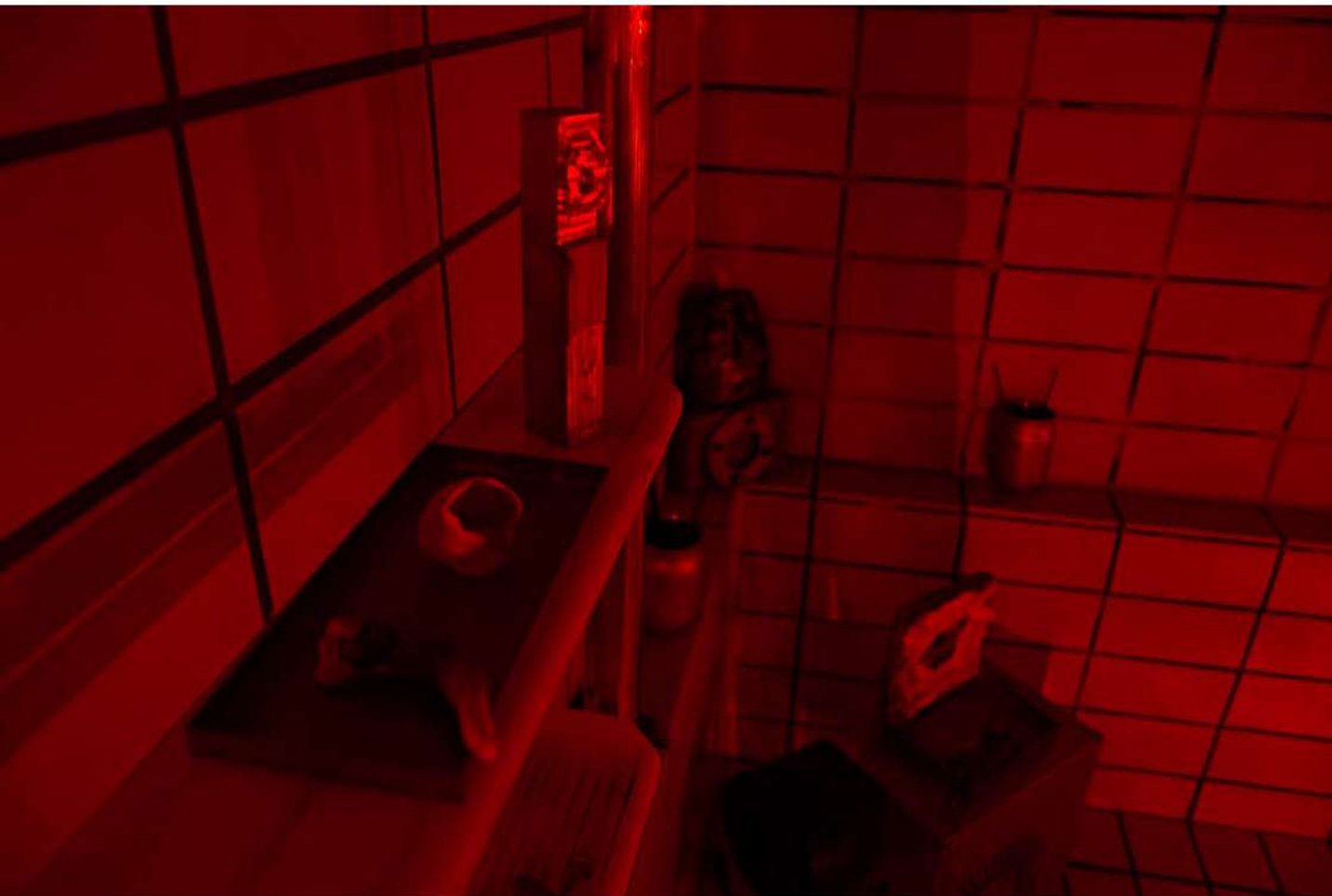
the rest of the world happily carries on in your absence,
exhibition view



the rest of the world happily carries on in your absence,
front exhibition view



Closeup of the growing sprouts on the objects in the exhibition space, fully grown.



The Sacred Altar of the Withered One,
 dead mycelium with decaying fruiting bodies, metallic parts from Before, incense, interactive sound
 (part of *the rest of the world happily carries on in your absence* solo exhibition)







the rest of the world happily carries on in your absence,
front exhibition view

Residencies and Awards

Norwegian Directorate of Culture — Grant for Newly Graduated Artists	2025 (NO)
Kunstnere i Tromsø Association's Selection Committee	2024–present (NO)
Galleri Snerk — Board Member	2023–2025 (NO)
9th Best Media Arts Graduation Projects Competition Nomination	2023 (PL)
Residency at Funken Academy, Dresden–Chemnitz–Linz	2023–2024 (DE/AU)
Publication in Arthole Magazine, London	2021 (UK)

Selected Exhibitions

Upcoming

Formidiables Pavilion, The Wrong Biennale (online / international)

BEK Studio Residency, Bergen Centre for Electronic Arts, Bergen (NO)

2025

I can only be thought of in relation to we, graduation show, Kunstakademiet i Tromsø (NO)

Hälsa, Miljö, och stemningar, group exhibition at TIFF, Tromsø (NO)

2024

kom og se rommet mitt, duo exhibition as HeatKilL, Puskas Café, Alta (NO)

adapted_artifact_258, shown with FUNKEN Academy at Ars Electronica Festival, Linz (AU)

the rest of the world happily carries on in your absence, solo exhibition at Stakkevollan Svømmehall, Tromsø (NO)

2023

where does the sun go?, collective exhibition at Vent Space, Tallinn (ES)

Kulturmatta 2023, group exhibition at Galleri Snerk, Tromsø (NO)

Insomnia Festival Exhibition, group exhibition at DRIV, Tromsø (NO)

FUNKEN Showcase Exhibition, group exhibition, Chemnitz (DE)

Fungible Content – Mycorrhiza, 20th Media Art Biennale WRO 2023 at BWA Wrocław, Wrocław (PL)

Metropolitanka vol. 10, group exhibition at the Grand Armoury, Gdańsk (PL)

Wykon – Performance Art Review, group exhibition at UL Gallery, Gdańsk (PL)

2022

the malaise of a lukewarm existence, solo exhibition, Gdańsk (PL)

BIO//DISPERSION, group exhibition at Halo Kultura (curating), Gdynia (PL)

Insomnia Festival Exhibition, group exhibition at DRIV, Tromsø (NO)

2021

Psychodelia vol. 2, group exhibition at Ergo Arena, Gdańsk (PL)

2020

Current Affairs, group exhibition at the Grand Armoury, Gdańsk (PL)

2019

Manifest, collective exhibition with FAK group at Studio 57, Gdańsk (PL)

Education

MFA, Academy of Fine Arts in Tromsø (NO)	2023–2025 (NO)
MFA, Academy of Fine Arts in Gdańsk, Intermedia Department (PL)	2022–2023 (PL)
BFA, Academy of Fine Arts in Gdańsk, Intermedia Department (spec. Photography)	2019–2022 (PL)
Vocational Certificate, Zespół Szkół Ekologiczno-Transportowych in Gdynia (spec. Digital Graphic Processes)	2015–2019 (PL)